

ARTSYNC

The Art Magazine of North Carolina



NATIONAL ARTIST

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FILM

SHAUN O'ROURKE

VISUAL

ANGELA NESBIT

MASTER ENGRAVER

JOHN FLITTON

WESLEY WOFFORD

FIGURATIVE SCULPTURE

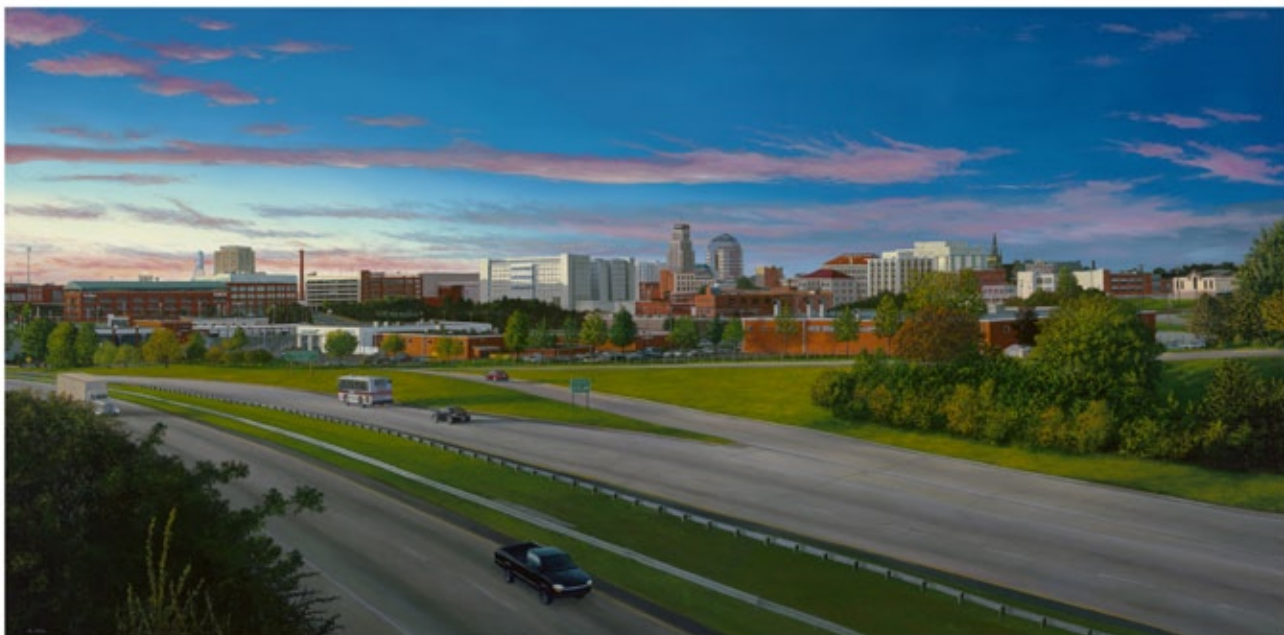


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Original oil paintings and limited edition prints by Bruce Mitchell

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by Krista Acheson

Privacy Policy

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Correction: We apologize to **Deanna Lehman** for spelling her name wrong in our 2009 Fall Issue.

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Dear Everybody,

The music plays softly in the background as I write. The images flow through me in a surreal but familiar pattern. I've become enchanted with the emotions I feel while watching and listening to *Dream*, a short film that originated from raw talent, love and suffering. The film embodies moments that every single one of us has encountered at some point. It holds enlightenment, which lends itself to each viewer. "You can't stop fate" repeats itself at odd moments in my head.

While in the middle of madness, facing deadlines — when I think I will explode if I hear one more "MOM!" one more "No, sorry, we can't help you," I take a moment and reflect on MY DREAM. Lately, I'm drawn to certain moments in this film. It helps me smooth away some of the pity, and it encourages me to appreciate all that I have. It also reminds me that failure is just a word that translates into experience, and "experience," if you know how to apply it, ends up in success.

Dream found its way into my heart, and crawled through the memory-window I keep open just for moments like this. Finding such talent inspired me. I'm an artist myself, and I thought I understood. I thought I knew way more about the interior of an artist's mind than I did prior to launching *ArtSync*. I guess I thought all of us hid away in our dungeons, passionately splashing paint onto canvas, or writing in our journals. Either that, or we make it big and move on to greater things. I've learned from several amazing NC artists that we can all work together, MANIC or not. The creators of *Dream* had a hand in my learning experience. Over the past year alone, I've traveled distances so far beyond my original ideas, that in some ways I don't recognize myself. And for some of that ride, I traveled on *Dream's* uncertain carpet.

What's next? Don't ask me — I guess we'll just have to wait and see! It's gonna be great! At least that's what all the other me's tell me!

Yours truly,



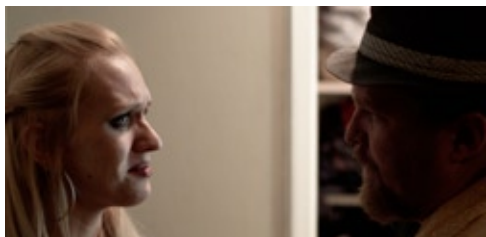
Christine M. Clemmons
Editor-in-Chief



PLEASE TAKE A MOMENT
TO WATCH THIS SHORT FILM, *DREAM*.
ARTSYNCMAG.COM/DREAM

Dream

Credits



Still from Dream: Kaitlyn Lewis
and Dustin Lewis



Still from Dream: Kaitlyn Lewis

Written By
Jaiden Frost
Dustin Lewis
Tony Murnahan

Produced By
Tony Murnahan
Dustin Lewis
Joe Stauffer

D.O.P./Editor
Joe Stauffer

Sound Design By
Nino Ninkovic

Actors
Dustin Lewis
Kaitlyn Lewis
Mike Kirkpatrick
Stephen Harris

Still from Dream.



Still from Dream



Still from Dream: Dustin Lewis
and Mike Kirkpatrick

Special Thanks
Carolina East Health System
Barbara Swain
Caryn Dunayer

Music By
Goodnight Curses
myspace.com/goodnightcurses



Dream was filmed in two days, without a budget. The cast and crew all volunteered their time. The entire project was filmed in NC. The music was written by a local musician, Joe Stauffer.

The original storyline was written by a very young Jaiden Frost. Tony Murnahan and Dustin Lewis helped cultivate this written piece into a short film, and later invited Broken Wings Productions (a company known for helping out with grassroots projects) to bring their expertise to the project.

This group of artists knows how to get things done, and quite frankly they light up everything they touch! These are the kind of people we should support, the ones that will listen to our youth, and take an interest in setting good examples by encouraging our young artists to excel in their dreams.

Hats off to the makers of *Dream*!

Dream

DUSTIN LEWIS
LILROCKET.COM

KAITLYN LEWIS
KAITLYNBELLYDANCE.COM

TONY MURNAHAN
STWRONGTONEMEDIA.COM

JOE STAUFFER
BROKENWINGSPRODUCTIONS.COM

GOODNIGHT CURSES
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NINO NINKOVIC
BROKENWINGSPRODUCTIONS.COM

JAIDEN FROST
MYSPACE.COM/JAIDENFROST

CAROLINAEASTHEALTHSYSTEM
CAROLINAEASTHEALTH.COM

ARTSYNCMAG.COM/DREAM



Still from *Dream*: Dusty Lewies

YES FOLKS, THAT IS A REAL TEAR.



Rachel Kaylor

Rachel is a student at UNCW majoring in Communication Studies and minoring in Digital Arts. She enjoys traveling, eating and taking pictures. She plans on graduating in December, and can't wait to find out what's next!



Jason Clemmons

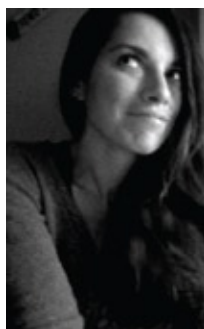


Mascot

ARTSYNC

The Art Magazine of North Carolina

Meet The *ArtSync* Team



Christine Clemmons



Krista Acheson



Elizabeth Lusardi



Jeffrey M. Kellen

Jeffrey M. Kellen is a 1990 graduate from Indiana University with his Bachelors in Journalism, along with a Masters in Special Education from the University of Saint Francis. In addition to being an aspiring novelist with several published short sties, all with an autism theme, Kellen is also the creator and moderator of a rapidly growing Facebook group, Artists and Autism, which has just passed the 4,000—member mark and continues to grow daily. facebook.com/home.php?#!/pages/Artists-and-Autism/366165741773?ref=ts



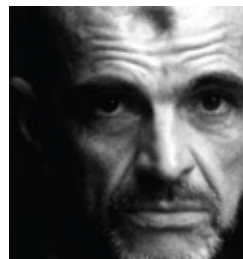
Joe Stauffer



Christine Dryden



April Varnam



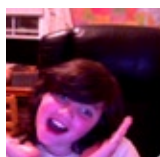
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June Rollins



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Aaron Snider



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Sterling E. Stevens



George Petros

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Bruce Mitchell
Zach Schaeffer
Jason Clemmons

June Rollins, Wadesboro, NC, is an artist and writes From The Art, a regular feature in *ArtSync*. She is a signature member of WSNC and SW. June teaches watercolor classes and workshops for all levels.

Need a creative jumpstart in between issues? Visit artsyncmag.com and click on From The Art to read words of encouragement posted new, the first and third weeks of each month. To see June's artwork, watercolor demonstrations and upcoming workshops, visit: artbyjune.net or blog: junerollins.wordpress.com.

WHO IS GEORGE PETROS ?

a thank you by Christine Clemmons

George Petros — who is he? He is a published author, editor, illustrator, and icon. There's not much this man doesn't know about the arts, trains, publishing, printing, and well, many other things. He has a way with words, and can keep you engaged about the simplest of topics AND the most complex ones as well. Most of us have someone like this in our lives. You know, the person we call when we have a question that no one else knows the answer to. He is genius, charming, and without question, one of the smartest people I know.

ArtSync would like to thank George for all his expertise and loving guidance. He has been a valuable asset to our publication. In the beginning, he said he'd help get us on the right track, and he fulfilled his promises and then some. He took his 30-something years of experience and punched us all right in the face! I'm personally grateful for our late-night editing sessions that lasted hours, days, and months! There were moments when we both wanted to reach through the phone in hopes of eliminating the other from the planet, but somehow we made it through, and I am a better editor and person for it.

Some of you might not know, but the Great G.P. is an icon all on his own. I know he'd never let me feature him or give him praise publicly like this, but now that he has moved back into his own world of greatness, I can, and he'll never know until we are published! What else can I say about a man when most words that come to mind seem unworthy of his talents and brilliance?



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FROM THE ART

SOMETIMES SERIOUS, SOMETIMES FUNNY, ALWAYS FROM THE ART

Win A Few, Lose A Few

by June Rollins

Over the years I've noticed two types of artists: Those who enter art competitions, and those who don't.

The artists I've talked to that don't enter competitions either fear the risk of rejection or have reached sainthood and seem not to have a competitive bone in their bodies. "I just paint for fun. It's relaxing for me. Art is just something for me to do."

And the rest of us mortals down here on planet Earth clambering to reach the next rung on the ladder, why do we enter? Are we just ego-driven, co-dependents addicted to the drama? The euphoric highs of winning and the deadening lows of that other word, I can't bring myself to say?

Anyone who has been entering competitions for any length of time knows this fact. You win a few and you lose a few. (There, I said it and I feel better already). That's just part of the game. And a game it is.

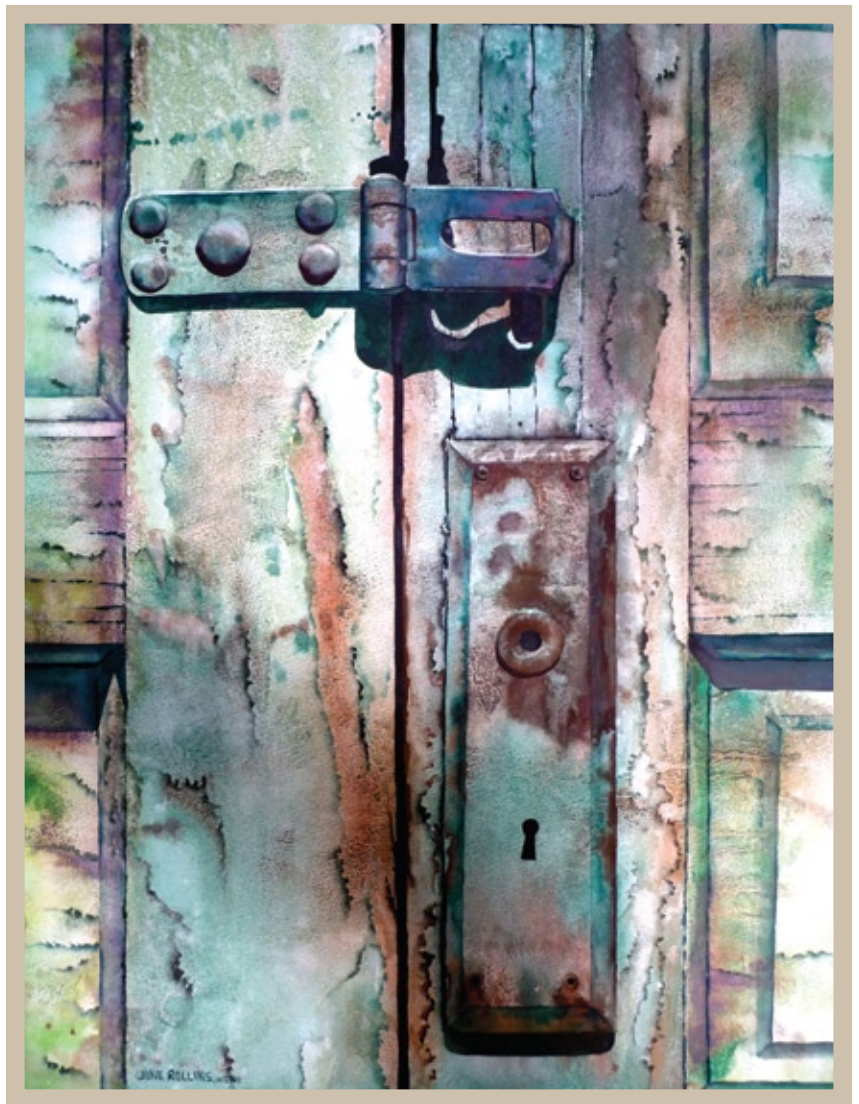
In juried, national shows, I think it is often a game of chance. There might be close to a thousand entries from some of the best artists in the world, and maybe eighty will be selected. Not quite as bad as the odds of winning the lottery, but close, considering the other players.

It's also a game of subjectivity. It can't help but be. One judge's comments I heard over two years ago helped put this in perspective.

During the reception (kudos to her for even being there) she offered to give feedback if asked by the artist on any painting in the show, both those that had received award recognition and those that had not. Of a painting in the latter group, she said, "This is probably the best handling of the medium in a classic manner in the show. It is

technically perfect. It just did not grab me emotionally."

In my opinion, that judge's comments were helpful. If I were the artist, I think I would have felt affirmed and in a better state to receive from her and reach deeper into my artist's self during the next effort.



Mixed Messages has lived up to its name. In the 2009 Artists League of the Sandhills Pot O'Gold Show **Peoples Choice** and in the 2009 Stanley Arts Guild **Summer Art Explosion** it only received disparaging comments from the judge. I believed in the painting and later entered it in the 2010 Southern Watercolor Society 33rd Annual Juried Competition where it was accepted and earned my **Signature Membership**.

I would like to say this is always the case, but it is not. And I would warn those who are just beginning to enter competitions to implore the “guard of your heart” against judges more inclined to pontificate than illuminate.

The most constructive feedback from a judge I ever received was a question. Looking at the panting he simply asked, “Where are your areas of rest?” Well, there weren’t any, but don’t you know, I ask myself that same question before every painting now.

But, the most destructive feedback I ever received was punctuated with so many “DON’T EVERS!” I wanted to tuck tail and run for the hills.

So, I ask again, why go through all of this? Why enter? I can only answer for myself.

Competitions have often brought out my best. To meet deadlines I’ve worked in my studio many hours more than I would have otherwise, both late into the night and before the sun rose in the morning. I have worked when I’ve been tired and would rather have not, and I have worked when the painting was way more tired than I was.

In those “wee hours” of pushing through barriers and competing with myself, I believe more discipline, determination, and resolve gets hammered out, and may possibly be more of a contributor to my artistic growth than any small bit of talent I may have been given.

I am not anywhere near where I long to be artistically. There is still something that has not yet come to fruition that yearns to be expressed in my art. All I know is that I am somewhere in the middle of this journey and I must continue.

A “notification of decline” letter I once received read, “Don’t be discouraged the same painting entered another year with a different judge and yours might have been chosen.”

There’s always the hope of next time. Enjoy the journey!

Before you can be creative, you must be courageous. Creativity is the destination, but courage is the journey. –Joey Reiman

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ALEX BEARD

COMPOSER

artist statement

Music is the primal magic in film. It legitimizes the story, gives weight, tugs the audience emotionally, and expresses the deep part of the story that cannot be expressed with words or images.

How many of us remember the music to our favorite movies, especially those from our childhood? Almost everyone will cock their heads and search their memories upon hearing a familiar tune, even if they haven't heard it in years.

Music can make or break a movie. As Uncle Ben (from *Spider-Man*) would say, "with great power comes great responsibility." And, as it's often been said, "In film, Story is king, and Music is queen." Wise filmmakers don't underestimate the importance of music in their films. Choosing the right composer for a project is as crucial as choosing the right lead actor; as an actor breathes life into the character and story during production, so the composer breathes life into the movie during post-production.

I've always been consciously aware of music's power. My first memory is of my mother singing to me as an infant to help me fall asleep. I fell in love with film music before I was even a teenager; becoming a film composer was my dream before I was in high school. I was writing music of my own before I could drive a car. Film music became my passion. After studying composition at both the North Carolina School of the Arts and the University of North Carolina at Greensboro, and studying

orchestration with Scott Smalley and Jack Jarrett, I'm living my childhood dream: I'm writing music for movies.

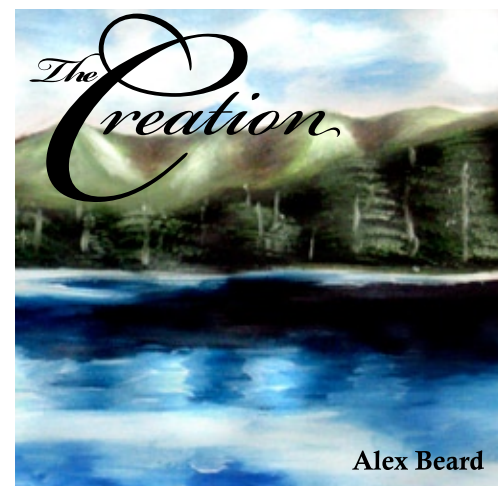
The job is even more rewarding when I get to work with filmmakers who are talented and passionate artists. I'm having a blast working on *Doraleous And Associates*, a weekly web series by Hank and Jed Productions. The show follows the fictional fantasy adventures of a newly-assembled team of would-be adventurers who are having a hard time getting started. It has a great balance of story and comedy, the kind of show I would enjoy watching even if I weren't working on it. I've always been a fan of epic music, having grown up on movies like *Star Wars* and *Lord Of The Rings*. Now, on *Doraleous*, I get to write my own epic score, week after week.

Another project I recently finished is *The Alphabet Sonnets*, an iPhone application by Calix Presents. A Hollywood writer/producer and good friend of mine, Calix Lewis Reneau, wrote a set of sonnets, one for each letter of the alphabet, which he dedicated to his grandson. Veteran actor Doug Jones narrates while my music plays and the user colors in Sasha Reneau's original artwork with the tip of their finger. Since each sonnet is a different story, the music needed to be unique to each letter yet still sound collectively cohesive, which was both fun and challenging!

So few people these days get to make a living doing what they love, and I'm truly thankful to God, my parents, and supportive friends who have helped make it possible for me to do so. Much of my music is available for listening on my web site, and on my YouTube channel, including my newly released CD, entitled *The Creation*, a collection of some of my chamber music. I have several more releases planned for this year so those who visit often will be rewarded with new music. I am thrilled to have a number of Hollywood and independent film projects to work on later this year.



Alex in his studio, mimicking the famous Kirk Shatner (*Star Trek*) pose.



Alex Beard

The Creation, Alex's newly released CD



To learn more about Alex, please visit his website at:

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dare to revel.

by STERLING E. STEVENS

Installment # 2: *Guerilla Busfare*

LAST SUMMER a group of makeshift bus stop installations suddenly dotted east downtown Raleigh, NC. Locals seemed unsure how long the mini-shelters had been there or who may have constructed them. Were these anonymous installations being built by gung-ho design students with a social agenda, or perhaps by community-oriented architects with idling time on their hands? Did Joe Carnevale move on from creating construction Barrel Monsters?

As my architectural peers across the country began to social network about transpiring events in my adopted home city, I wondered if this was a short-lived local social experiment, or encapsulation of a trending “guerilla” movement. I began to investigate the impetus for these shading devices in order to evaluate any broad-ranging implications.

The poetry behind the idea is quite striking — one element of shelter designed and built for a single person with need. One student, Matthew Weiss, a Master of Architecture candidate at North Carolina State University, conceived and built the first shade on Hargett Street in response to a challenge posed in a design studio taught by assistant professor Patrick Rhodes. The one-week assignment required students to become more engaged with their surroundings by targeting clients with a perceived need and addressing that need with a built installation interwoven within its native environment. Weiss gathered surveys of people waiting for buses and in response, chose to use existing city infrastructure to create a shelter device. Matthew designed a translucent blue shade in which he threaded wood alphabet blocks onto a metal rod that was then bolted to the original bus signpost to create an interactive element for standers-by. Rhodes hoped that his students’ work might stimulate similar endeavors. In Weiss’s case, it inspired a series of anonymously authored installations in the spirit of urban intervention.

Earlier this year, over a span of two months, several teams of socially concerned students used Weiss’s design as a prototype to encourage the city to provide summer shade for people who utilize public transit. Their intent was to design, test, build, and anonymously donate shelters constructed out of reclaimed and recycled materials. The installations began to garner national attention through the blogosphere and social networks such as Facebook. This ‘guerilla architecture’ was heralded as successfully bringing attention to citizens in need and lighting a fire to a city government that was not doing what it could to meet that need.

Sounds great — fight the power! With camera in tow and fist in the air, I paid several visits to local bus stops with these shelters. What I quickly discovered was that the perceived problem and solution of

providing one shade for one person wasn’t quite as simple as I had seen it presented. In all blogs I read and e-mails I had received regarding the installations, I noticed no photograph depicted the bus shades in actual use. Upon questioning some of the local community, reception was decidedly mixed with varying levels of bewilderment.

I had a brief conversation with a YWCA receptionist, who appeared surprised when I informed her that CAT did not sanction a nearby shelter across the street from her building. She claimed the woven fabric shelter was a topic of discussion among regular visitors at the YWCA, guardedly labeling it ‘interesting’. Judging from her facial expression, I could tell the woman was not impressed.





Railroad sign on State St. and E. Martin St.

Curious passersby momentarily paused and stared at a railroad sign installation I was photographing. Two former railroad signs converted into umbrella shades, only one of the two signs still remained at the bus stop. Unsure of what to do, some pedestrians walked around the shade. One of the locals told me, “Police be lookin’ at it wonderin’ what it is.” His puzzled expression suggested that he too was wondering why a yellow railroad sign was hovering over the sidewalk. I thought to myself, “What if one of the RR signs fell and hurt someone? In this age of litigation, who accepts the responsibility for that?”

A few minutes later at the same site, another pedestrian asked what I was photographing. Upon answering, the man guffawed as if I just insulted him. “Come on man, that ain’t no shelter!” He then pointed past the curb, “Look, the shadow’s in the middle of the street!”

On the surface, one might wonder why any local would take offense to anything that was designed to service them. However, further consideration suggests an underlying dilemma that the guerilla designers may not have necessarily considered. No matter our socioeconomic background, pride is important to the human psyche. These weren’t transportation shelters officially sanctioned by the city — they were makeshift devices made of recycled materials. Installations constructed from road signs, metal scraps, and plastic buckets may make for a nifty design project and social commentary about the system, but was it inadvertently adding insult to injury? What risk did the designers take in reminding the community of what they did not have in the first place? If the proposed answer is not approached with the sensitivity it deserves, instead of reactions akin to, “That’s a great idea!” response very well could be, “Is that what we get?”

Further, the pedestrian who harped about the location of the railroad sign’s shadow made a valid point. Most of these shelters were located in east Raleigh neighborhoods. At these specific locations, riders would wait at these bus stops in the morning, when the day was at its coolest; afternoon shade would not be needed as people walked home. That meant the small footprint of each shade would make them most useful at high noon — when the bus stops would have the least use.

Weiss’s genesis of a design seemed to be the most thoughtful and successful in integrating within the local urban fabric. At the very least, it had an artful and fun interactive element that anyone could toy with while waiting for the bus. One of the neighbors I spoke with acknowledged that she witnessed people using the installation.

I intended to visit these bus stops the following morning to see how they were used while people were waiting. Unfortunately I discovered the City had removed the shades after widespread internet publicity and I was left with more questions than answers.

Only time will tell whether these bus stop shades are a short-lived experiment or growing expression of concern for fellow man. Less than 10% of Raleigh’s bus stations have benches, and even fewer have any mechanism for shade. While it is easy to criticize the City, it is quite another to attempt to do something about it. As the anonymous group of guerilla designers are likely discovering, there’s a delicate balance to strike between idealism and responsibility.

Whatever future decisions are made by the City of Raleigh and these designers, it is in their best mutual interest to work together than against each other — most importantly for the sake of the citizens they both seek to service. The guerilla designers are not saddled with the red tape

Guerilla Busfare — by STERLING E. STEVENS

dealings of expanding the transit system and its various programs, ensuring its safety, choosing which of its 1700 bus stops have greater priority, while simultaneously fighting for budget dollars. However, Raleigh would do well to figure a way to integrate the ideas of citizens who are willing to put their money where their mouth is. Perhaps a joint effort could lead to an inexpensive prototype or series of prototypes that has the blessing of the City.

No matter their degree of success, the bus stop installations are certainly thought provoking and lend exposure to a public issue. Architects and other designers are faced with a challenge of showing the relationship between important social issues and design and I certainly take more notice on a hot scorching day when I see a woman with an umbrella standing at a bus stop. However, designers must also be cautious that any commentary about an ineffective system isn't made at further cost to those who aren't being serviced. While always a worthwhile venture to help our communities, it is certainly not an easy endeavor. Further, we assume a responsibility to move forward with great consideration when we choose to help others. I am certainly anticipating seeing how these efforts will develop this summer.

Keep up with Sterling at:

www.SESTEVENs.com

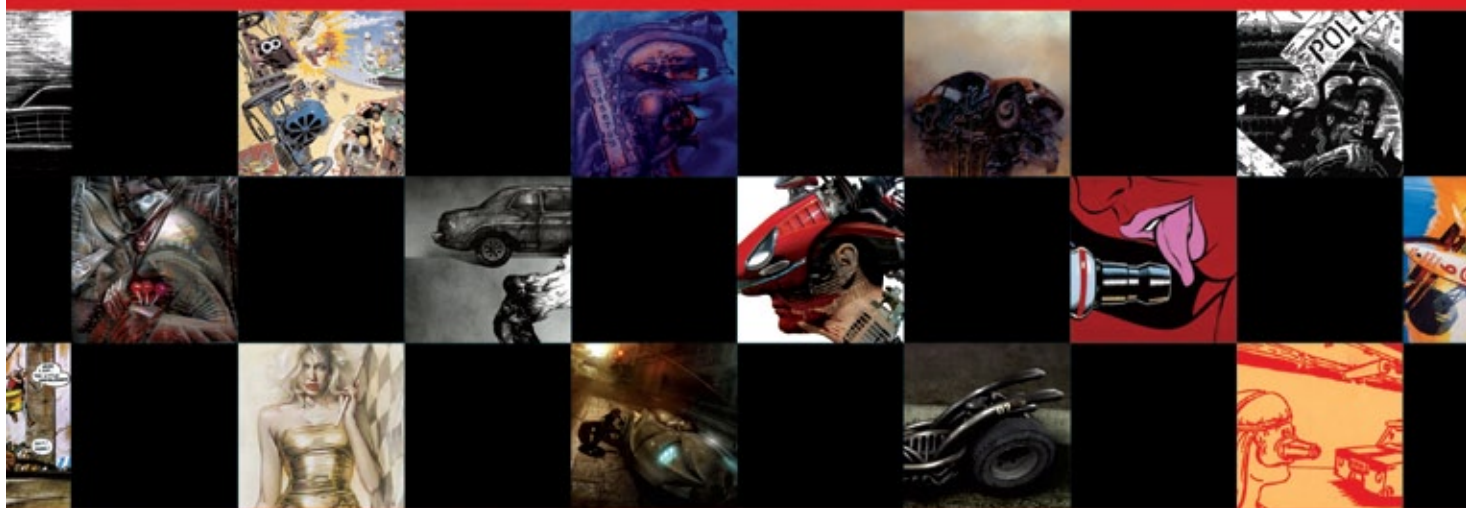


Hillsborough St. installation near the NCSU campus



Woven fabric umbrella with hanging bottle caps on E. Martin St.

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7 WAYS TO QUIT WHAT YOU'RE DOING AND START OVER — AS AN ARTIST.

by Anna Joanna Hausmann

It's time to face the music. Your new painting is, to put it simply, not very good. I'm not telling you this; you are telling yourself this. It's a tough thing to admit, but it's better to be real with yourself than to be disappointed when someone else tells you what you already know. It's time to start over. Starting over is not giving up. The process of starting over with art is different from any other pursuit. Art is not a logical process. There are no guidelines that define good art, or even art in general. This lack of measure leads to self doubt in artists. Here are 7 ways to quit what you're doing and start over, as an artist.

1. *Admit why you don't like it.*

A true artist strives to expose their art if they have complete confidence in the piece. If a piece is not perfect, it only means that it's not perfect yet. Every idea has potential. The first step in bringing a project to fruition is to admit why you don't like it. Once you've targeted the problem you can effectively fix it.

2. *Realize that a change needs to take place.*

Actually fixing the problem is much harder than realizing what the problem is. If I make this change, will it destroy the integrity of the piece? If I mess up, can I go back? It doesn't matter. If you aren't in love with it now, sitting around afraid of destroying it altogether will get you nowhere. Take the time to consider that something needs to happen, but it can't until you decide what that is.

3. *Take a step back.*

Have you ever stared at a math problem you couldn't solve? It's a feeling of confusion. You don't know how to proceed. You don't know the answer or what to do to get it. Consuming yourself in a project for an extended period of time can have the

same effect. You become so caught up in the journey of bringing a piece to life that there is no beginning and no end. Take a break from your piece to get some distance between your thoughts and emotions.

4. *Starting over doesn't mean you can't use your previous ideas.*

This is yours. Art is really just a visible expression of emotion. If you felt it, it's yours. You can redo your piece a thousand times; as long as that initial emotion is still driving your creation, it is the same piece. The final result is truly the original, for every failed attempt is an original.

5. *You are your biggest critic.*

"I hate it. I just want to get out what's inside, but I don't know how. It never turns out right. I hate it." Of course you do; it's yours. They say that only you know where you messed up. Don't point it out and no one will notice. I disagree with this. The flaws in art, in people, in the world, are what make it beautiful and real. You know your piece inside and out. It's impossible to get an outsider's perspective on your art, because it is a representation of you. Realize what it could mean to the world, what other people could take away from it. That is the purpose of sharing your art.

6. *Never fear change.*

Change is scary. In life we are faced with a decision: Do we stay with the dirt road we grew up on? The road that is straight? We can see where we came from and are sure of where we are going. There are no surprises. Safety. No. We do not. We are artists. We throw ourselves into the unknown to let life take us where it may. We experience all we can, to become what we could never dream to be. It is this uncertainty that brings about new feelings, ideas. This change is what got you halfway through

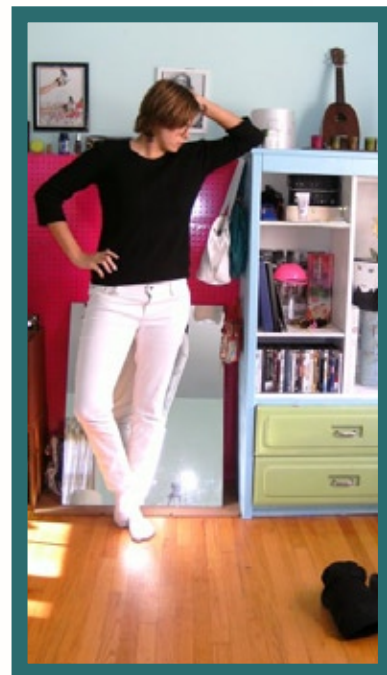
your new creation. Who says you have to stay with the original goal? Take a side road and see where it takes you.

7. *Celebrate!*

You have succeeded. All that you wanted to show is down on canvas, paper, plywood, the side of a car, the face of a clock, or tucked away on the back cover of a book. Forever your soul can be seen. It's time to bask in the satisfaction of having accomplished something great: You have taken your inspiration and used it to inspire someone else. You are an artist.

Ideas inspire thought. Art inspires emotion. Not simply the finished product, but the process of bringing a creation to life. Every artist out there has fear. Fear that their art will be rejected. Not everything that is made is always perfect, it's just what they feel. They're inspired to make something and it ends in fear.

Art is a process. It's never actually finished. I view art not as a product, but the emotions people take away from art are the product. That's all any real artist wants to do. They just want to share their inspiration with the world. Sometimes balling up that sketch and throwing it away and starting fresh is adding to the showcase. The next sketch shows hints of frustration. Of determination. When you quit what you're doing and start over, as an artist, you are growing in your work.



Ten thousand revisions of the same piece will all be different.

Generally a first draft of an art piece is raw. You can always quit what you're doing, but you can never truly start over. It's the culmination of everything you've experienced in your life, and the previous tries are included in that. Just the realization that the first, or the fourth, or the twenty-seventh, wasn't meant to be the final. If you quit what you're doing and start over, you are doing something incredible. You are creating. Hung high in an art gallery, hidden under a stairwell, or taped on your mother's closet door, your art is now alive. Wherever it is, it is not balled up in a trash can, because you followed through. You did not give up. It may take a few frustrating hours, weeks, or years, but it is complete.

Art is not a part of our lives, but we are a part of its life. Long after we are gone, our art, our expression of ourselves, remains. It lives through us and we live through it.



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JOHN FLITTON

MASTER METAL ENGRAVER

written by **ROBERT LUND**

Charlotte, NC is the home of John Flitton, a master metal engraver. We often see engraved metal here and there, but if you ever look at a piece which has been engraved by hand, you will appreciate the awesome skill which goes into the creation of such a work. Cutting away bits of the metal surface with a hand-held tool demands continuous accuracy and precision, first time every time, resulting in beautiful images and text unattainable with any other medium.

John was born in London, England, where he attended Sir John Cass College of Art, studying jewelry, silver-smithing, heraldry, and engraving. During his apprenticeship at Asprey & Co. in London, he entered a competition among newly apprenticed hand engravers being held by the

Goldsmiths Hall of London. The subject was to create an engraved design to commemorate the 150th Anniversary of the Royal National Lifeboat Institution, and John was awarded First Place. The prize piece is a six-inch diameter plate mounted on mahogany.

Let's be clear about the process involved in creating such works. Hand engraving is done with a tool called a graver, with a sharpened edge of tempered steel that can be V-shaped or flat, depending on the pattern desired. The graver may be pushed by hand, or sometimes hammered like a chisel, to create the cuts. There are also pneumatic gravers powered by a small electrical pump such as the popular AirGraver™, which simulate the hammered method (kind of like a miniature jack-hammer).



John Flitton at his workbench

John does not use anything like the pneumatic graver, and never hammers the tool while creating his designs, preferring to control the process purely by hand.

John set up his own business in London in 1975, achieving official recognition as a Master Craftsman. After creating an engraved Silver Jubilee Wine Label for the Queen of

England celebrating the 25th year of her reign in 1977, he received a letter from Buckingham Palace stating "I am commanded by The Queen to thank you for your recent letter and the Silver Jubilee wine label which you have sent for Her Majesty..." and praising the quality of his work.

Over the next fifteen years, he created many other works for the late Queen Mother, the late Princess Diana, notable politicians, Wimbledon Tennis Trophies, the Augusta Golf Tournament, and many other prestigious engravings such as silver trays, crests/coat of arms, wine labels, and corporate awards.



Jubilee Wine Label: Sterling silver hallmarked wine label for Queen Elizabeth's Silver Jubilee, 1977



Goldsmith Award: Design for the 150th Anniversary of the Royal National Lifeboat Institution; 1st place award by the Goldsmiths Hall of London, 1974; 6" diameter copper plate mounted on mahogany



BUCKINGHAM PALACE

10th June, 1978

Dear Mr Flitton,

I am commanded by The Queen to thank you for your recent letter and the Silver Jubilee wine label which you have sent for Her Majesty. The Queen is delighted to accept this charming gift, for which she sends you her warm thanks. She has asked me to tell you that she thought the engraving on the base of the silver coffee pot given to her by the Cabinet was beautifully done.

Her Majesty greatly appreciates your thought in sending her this kind gift.

Yours sincerely
Wilma Heald

J.M. Flitton, Esq.



Augusta Golf: Ink print of a silver engraving of the Augusta Golf Club House on a cigar humidor given to the winner of the 1989 Augusta golf tournament; 14" x 9" x 4-1/2"



Wine Coasters: A pair of sterling silver wine coasters engraved with pub signs of England; commissioned by an antique dealer in the town of Amersham, England

JOHN FLITTON: MASTER METAL ENGRAVER

So how did he wind up in Charlotte? Well, the Flittons traveled to the U.S. in 1988 on a family holiday to visit Disney World. John picked up a magazine in a local jewelry shop, made some inquiries regarding possible employment upon his return home, and soon received a phone call from Mr. Smith of Charlotte, NC. Several years of paperwork later, he joined Morrison Smith Jewelers in Charlotte in 1992, where he worked for the next

fifteen years. In 2007 he started his own business in Charlotte, and does work for many renowned jewelers, with commissioned pieces including the Quail Hollow Golf Championship, custom-made personalized medallions, initial pendants, and crest rings. TV station WCNC in Charlotte featured Mr. Flitton and his unique talent in a report last year, which you can view at wcnc.com/archive/68749597.html.

As the report points out, John belongs

to a dying breed of traditional hand engravers, and there are not many places where one can learn such a craft these days. One school in NC, Montgomery Community College in Troy, offers classes in metal engraving (see montgomery.cc.nc.us/newsmetaleng08.htm), where after two semesters of Friday night and Saturday classes one can earn a Metal Engraving certificate. In this partner program to their Gunsmithing department, one can learn the basic techniques of metal engraving, but considerable additional study and practice would be required to achieve the kinds of works produced by a master such as Mr. Flitton.



Decanter Label: A sterling silver decanter label made for Liberty's of London in 1975



Initial Pendant: A sterling silver custom designed hand carved initial pendant. Commissioned for a wedding gift. 2" x 1-1/2"

If you are interested in obtaining a custom design, or have questions about this field, you may contact John directly at engraverbrit@aol.com, or call him at 704-806-2943.



sterling e stevens, photographer

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THE ONE, THE ONLY, THE TRULY AMAZING SPIDER WEBB

INTERVIEW BY CHRISTINE CLEMMONS

When it was agreed that we would feature Mr. Spider Webb, my mind went into overdrive. I knew there was a lot of information to cover, and I'll tell you now, some of it isn't pretty. At first glance, you might think you see a MADMAN. There's not a whole lot of information online about who he really is. In fact, most of what you see is smoke and mirrors. Skip the online search and drive to the book store. That's where the real stuff is! But we'll talk more about Spider the author later in this interview.

I thought I was going to interview a scary biker tattoo artist who fought for the legalization of tattooing in NYC. Between the videos and articles online, I was thinking, "Wow! This guy is crazy!" Then I met him near the biggest dogwood tree on the planet (Spider Webb's front yard), and I tossed everything I had read and watched online out the window. He's that guy that says what everyone is thinking. He's the guy you spend five minutes with, and whether you end up loving or hating him, you walk away a more knowledgeable person.

Most of us throughout the WORLD remember where we were on 9/11. I was cuddled up with my child and sitting alongside my best friend and editor, Liz Lusardi, on my bed, waiting for the next hit. We were all frightened, shocked, and really, really MAD! Spider Webb is no different. NYC was his home. The people in it, his family. I read the articles about him locking himself in his studio drawing, sculpting — simply documenting history, but after seeing the work in person, it hit me that "hey, this guy was there and he saw some really ugly things." His work really expresses the moments caught in his memory from that day. In fact, in some pieces, like his homemade tattoo machines, he's used bits and pieces that he found at Ground Zero.



SPIDER WEBB

PHOTO BY ANNIE SPRINKLES



SHARON

11"X 14" MIXED MEDIA

Many have been marked with Spider Webb's art in remembrance of the people they lost, and what that day did to our country. The following link is a video about some of Spider Webb's 9/11 artwork. It includes one-on-one moments with the artist and a few interviews with Spider Webb's clients, including one FBI agent that found some closure through Spider's tattoos. [youtube.com/watch?v=90pF-Iu3VL4](https://www.youtube.com/watch?v=90pF-Iu3VL4)

Spider Webb is in the midst of building a museum on his property in Charlotte, NC. The history of his life hangs on the walls, lives on the shelves, and hides in drawers and cabinets. It is a wonderland of delight, humor, horror, and sadness. It reflects all that he is, and embodies every emotion possible. Every part of his property has his mark. The hardwood floors in his home are sprinkled with his signature butterflies. His tables and other furniture are embedded with his famous Spider's web. His bookshelves hold hundreds of books he's written and designed. Yes, Spider Webb is an educated, published author. He is a fine artist that can draw more than naked ladies, Harley Davidson signs, and dragons (not that there's anything wrong with that). He is an illustrator, musician, theater performer, and most importantly, he is a free thinker! He is not just a legendary tattoo artist. He's more like an amazing all-inclusive deal, like a great resort, except in this case



the coffee maker doesn't always cooperate. Yeah, we had issues the very first day with the coffee maker at his house. No problem, he fixed it. What I'm trying to say is, Spider Webb has mastered all the arts. I saw first-hand, so yes, I'd say he is a very seasoned, well-rounded artist.

We had a discussion about what to use as the cover. Spider Webb asks "Will you put sex on the cover?" I reply with an "it depends," which started a small but interesting confrontation. He pretty much said there was no such thing as "it depends." It's either you will, or you won't. In my mind, there are many different ways to express sexual content, some of which will never be placed on the cover of *ArtSync*. "Sex sells," he says. "If you want to sell magazines, you should think about that." The answer was NO; I won't put sex on the cover. The topic was dropped, but the cover still needed to be decided on.

Looking for our beloved cover, I knew already that some of his more elegant work would not be his first choice. I originally wanted one of his graceful butterflies. They're a signature to him; he's painted thousands. Millions of people are familiar with them. No big news here, but every time I looked through more images of these beautifully crafted butterflies, I couldn't help but notice the composition with all the pieces. Something told me they weren't randomly placed or laid out for the viewers delight. Standing at his kitchen counter, I asked him about the composition. He replied, "Yes, they're music notes." Can you believe it? I mean seriously, music?



Each butterfly is a music note in his head. He has created melodies with a paint brush that become elegant butterflies. It's visual and musical! That moment blew my mind. I imagined him sitting in his studio with paint brush in hand humming as he designed. I thought it was a great fit for the *ArtSync* cover, but Spider Webb had something else in mind. He led me down the hallway where the Salvador Dali piece hung. I had walked by it several times, but the lighting was dim and other than just the "that's great" as I strolled past, I hadn't seen it in its true light. Once I gave it the proper attention, it kept slapping me in the face. It was bold and colorful, but I still wasn't sure if it was the right fit for the cover.

Later, after posting my editorial video on the *ArtSync* website, Spider Webb called me and said he had been inspired by my honesty, and because of that inspiration he was planning to touch up the Salvador Dali piece. He said "Man, wait until you see it! I'll send you a picture when I'm done." A few days later it arrived in my inbox. As soon as I enlarged it in Photoshop, the decision was made! It is now and forevermore the cover of *ArtSync*'s 4th issue! Dali would be proud!

Meeting Spider Webb was unlike any other experience I have ever had! He inspired me, made me mad at times, confused the hell out of me, but mostly he made me laugh. After spending time with him I went home and put



ON THE COVER



ALICE COOPER'S BRAIN
31" X 28" MIXED MEDIA
PHOTO BY MEGAN BECHTOLD



THE PORTRAIT OF QUENTIN CRISP
SIGNED BY QUENTIN CRISP AND SPIDER WEBB
25 1/2" X 32" MIXED MEDIA

some of his advice, or I should say life lessons, to use. I hope, after reading our interview, you will feel some of what I did.

ARTSYNC: *Spider, you've lived all your life in places like NYC, Amsterdam, London, Hong Kong, Zurich, even Cape Town, South Africa. What brought you to Charlotte?*

SPIDER WEBB: Well, five years ago I was visiting my friend and colleague Chicago Chris for a few months here in Charlotte. And like many others, I liked it very much and decided to stay. So I bought a house and started building my museum here in Charlotte. As the old saying goes, "I'm not originally from the South, but I got here as soon as I could." You see, I'm very happy here, it's a good place to live the dream.

ARTSYNC: *Tell us about your museum.*

SPIDER WEBB: Lyle Tuttle, a really good friend of mine who owns a tattoo museum in San Francisco (the world's FIRST tattoo museum), was down visiting. So he's here at my house and he asks, "What's in those portfolio books behind you." I said "Oh, they're drawings that I made," and he couldn't believe it. There were stacks of them and he said, you've got enough art in here to open six museums. And I said that's what I'll do with all this, I'll build a museum. And that's what I did, and I still am. It should be open next year.

ARTSYNC: *Your work is everywhere, on every wall, in every corner, but I also notice work from other artists. So the museum holds work from some special people other than you?*

SPIDER WEBB: Yes, I'm putting together this book of all my favorite pieces. The first 10 or 15 volumes are only my work. And somewhere in between is a beautiful collection of artwork from different people and friends that have given me things.

ARTSYNC: *That sounds nice. So let me get this straight, you are getting ready to publish a whole series of books?*

SPIDER WEBB: Yes, I think twenty. It's my life. All my interviews, experiences and my art of course. It's a lot of stuff, man.

ARTSYNC: *Tell us about the backyard, I know you have big plans.*

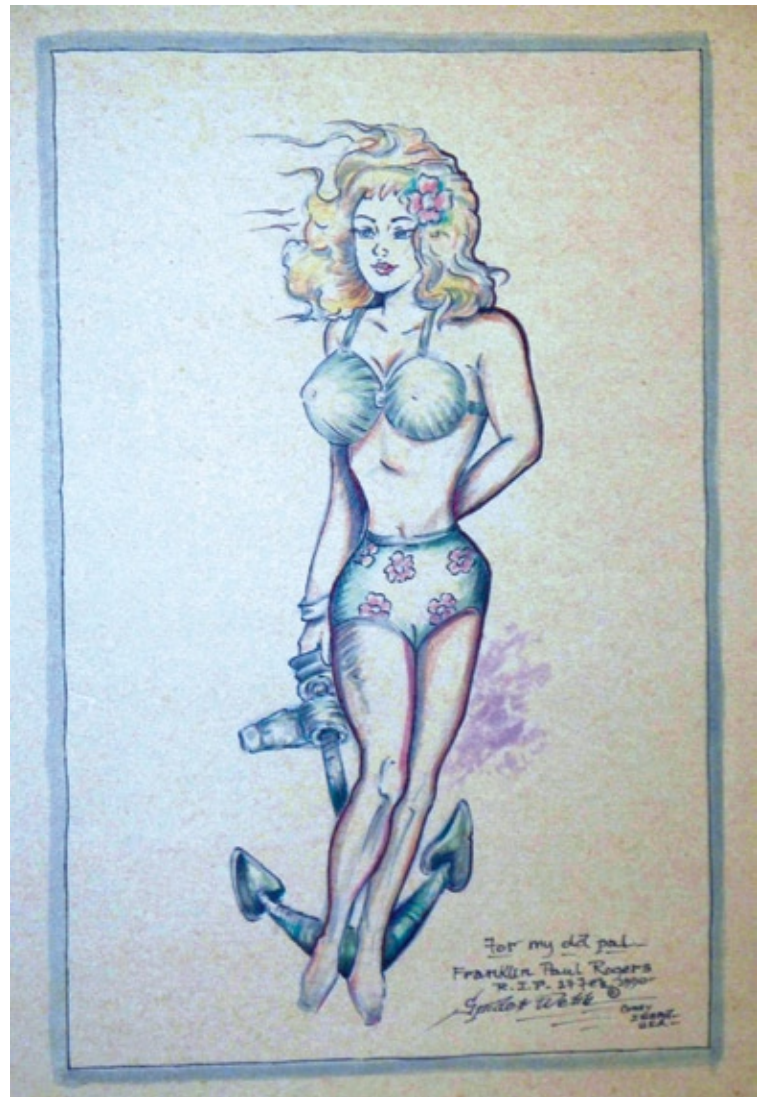
SPIDER WEBB: Well the whole half-acre is the museum and I'm designing it so you walk right by it and it won't stand out too much from the street. A lot of the sculptures will be in the ground. You'll have to look down to see them. It will be very Zen. I want it to be maintenance-free. I want to look at things that make me feel good while I work. Bluebirds, and butterflies, and waterfalls, things that make me happy.

ARTSYNC: *Right, because it's still your house; you live here.*

SPIDER WEBB: Right, it's my whole life. So when Lyle says you've got enough here for six museums, I said, "Well, hmmm, let's build the first one and then we'll see about the other five."

ARTSYNC: *It's more than a museum. You plan to have performers, right?*

SPIDER WEBB: It will constantly be changing. We'll have different shows and different artists performing and I'll always be doing different things. It's not like it's carved in stone. No, I do whatever I want. If I want to set the tree in my yard on fire, I can. I work with fireworks a lot. Yeah, so one day it might be fireworks and the next, maybe someone's throwing knives. Got what you need? Next question?

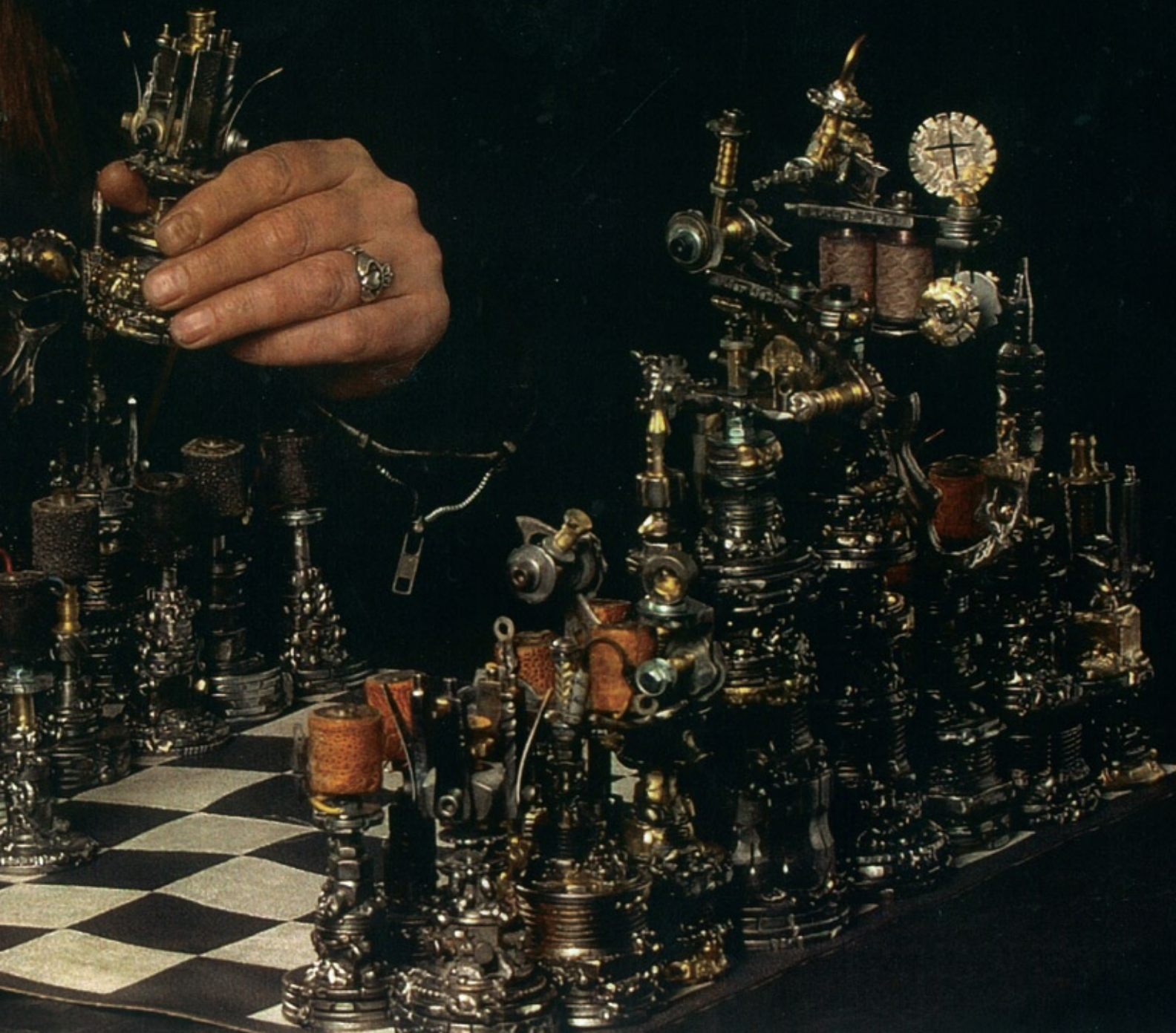


FOR MY OLD PAL PAUL RODGERS
ONE OF THE MANY LOVELY PIECES IN SPIDER WEBB'S
MUSEUM. 24" X 30" WATERCOLOR ON CARDBOARD



ARTSYNC
The Art Magazine of North Carolina

SPIDERWEBBUSA.COM



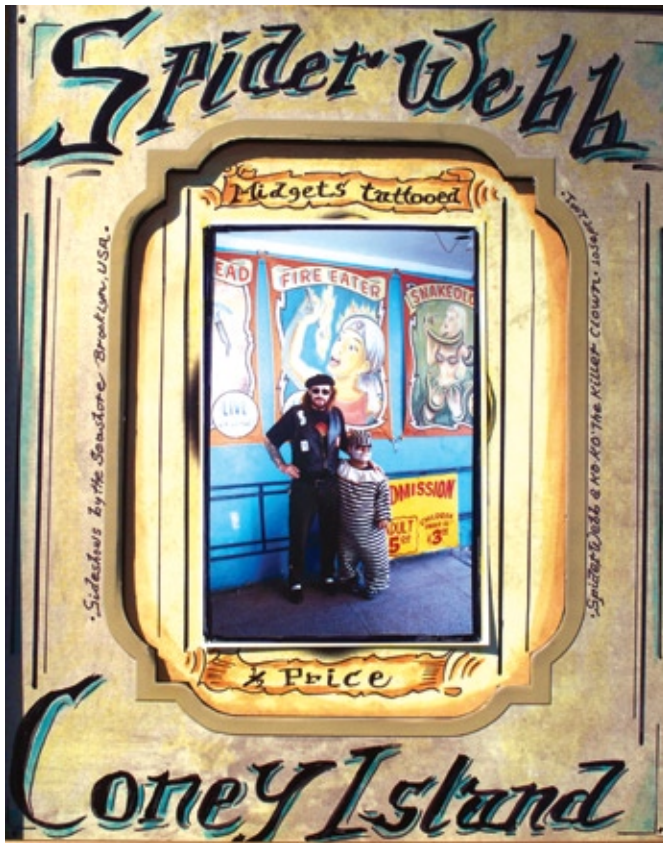
SPIDER WEBB

THE MAN, THE MYTH, THE LEGEND: SPIDER WEBB

ARTSYNC: Sure. Coney Island is a special place for you. What's the first visual you have when you think of this magical place?

SPIDER WEBB: Running from the police. That's my first visual. [Laughs] And why it's so fresh in my mind is because I just came back from performing at Coney Island, and um... I would be able to hand it to you already typed up. It's the whole story. My impressions about Coney Island and my performances there, I summed it up in a nutshell, and it's funny. I mean the question has already been answered, it's typed up. Wait, I'll go get it. You can read it and take what you want from it.

(Spider brings me a stack of papers all typed up as promised. It is an interview between himself and Anton Roseletti. I have picked a few parts to share with you and placed them on our website. artsyncmag.com/spider.php. It's too much information for this article, but it is well worth the read.)



SEPTEMBER 10, 2001

12"X12" MIXED MEDIA

A bit of Coney Island humor from Spider Webb himself — Above photo inside this very festive frame reads, “Midgets Tattooed” and below photo reads, “1/2 Price.” On left, “Sideshow by the Seashore — Brooklyn, USA” on the right: “Spider Webb & KOKO The Killer Clown.” Surely an image to at least make you giggle on the inside. Me, I laughed out loud!

ARTSYNC: So you're a performer, painter, musician, writer, tattoo artist/illustrator, what do you call that? I mean what do you think of yourself as?

SPIDER WEBB: I'm an avalbiste; I use what's available, what's right in front of me. You're always dealing with your own space in life so the trick is to wear a funny hat and make it as bearable as possible. You have to turn anything around you into things that make you happy. Start the day smelling the flowers and getting all speedy with coffee. You don't need other people's problems in your head. Then again those people run for trains. What's the rush?

ARTSYNC: Time. Everyone worries about time. I know I do.

SPIDER WEBB: There's no such thing as time. It's a man-made measurement. Its funny, it's so cool. You're born then you count how many moons old you are because you KNOW when you're supposed to die. So every day you start counting. Keeping track of birthdays. Snap out of it. Boy, if you don't run out and scare yourself every once in awhile all those chemicals build up in you; it's like crying. I know a lot about tears because I collect them. And I use them in my paintings and make art with them. Did you know only humans cry?



KOKO, THE KILLER CLOWN, CONEY ISLAND MIXED MEDIA 8 1/1"X11"

ARTSYNC: *Really?*

SPIDER WEBB: We're the only ones who have tear ducts and if you don't get rid of it, man some bad stuff builds up. Very bad. Oh yeah, you have to cry once in a while. Women more than men, because of those whatever chemicals that build up.

ARTSYNC: *Crying embarrasses me. I feel like I cry about all the wrong things. I just try not to.*

SPIDER WEBB: That's because you're looking at it as a weakness. It's not a weakness it's a natural release like an orgasm. You have to cry or you're gonna be in serious physical trouble.

ARTSYNC: *When you say you collect tears, you collect real tears?*

SPIDER WEBB: Oh yeah.

ARTSYNC: *What? You just mix it up with your paint?*

SPIDER WEBB: Oh, no. If I'm with somebody and of course they start to cry, you know...

ARTSYNC: *Do you try to make them cry?*

SPIDER WEBB: No, they always cry because they're friends.

ARTSYNC: Hmmm. Ok.

SPIDER WEBB: You start talking about something sad with a friend and you or that person starts to cry. And then whatever it is, like a tissue that the person is using, I keep. And then I pin it up and think about it. Sometimes I take a lock of hair. I never have gotten a tear from a man. I never want to run over and say look, I'm gonna make some artwork with your tears. I have no interest in men, or their bodily fluids. They're not magical to me like women. Different plumbing, you know?

ARTSYNC: *Yeah, I know. Let's play the word association game. Want to?*

SPIDER WEBB: Yes!

ARTSYNC: *Voodoo doll*

SPIDER WEBB: Cowards. If someone messes with me, I say "street justice" and I hit the guy back. Someone's standing right in front of you, don't be a chickenshit. Case closed.

ARTSYNC: *Carnival worker*

SPIDER WEBB: Some of the finest, most honest, beautiful theater people ever. The talent level finds itself. They are performers. They love it. Most of them are burnouts and drunks, but that makes some good company, because it's honest. You become a family when you're all working together. Let the strong survive and get rid of the other shit. Yeah, special people.

ARTSYNC: *Favorite two artists that you know and look up to.*

SPIDER WEBB: I always say Rembrandt, but you want someone I know. You know he only painted one seascape

in his whole life? Here I'll show you my interpretation of it.

ARTSYNC: *Well, we'll add that as well. How about one that you know?*

SPIDER WEBB: An artist that I know and respect?

ARTSYNC: *Yes.*

SPIDER WEBB: That's a good question. Dali. There's a whole story about that. Did I ever tell you?

ARTSYNC: *No, you said you would. Now is a good time.*

SPIDER WEBB'S INTERPRETATION OF
REMBRANDT'S ONLY SEASCAPE.



VANESSA DEL RIO

8 1/2" X 11" MIXED MEDIA

SPIDER WEBB: I have to tell it quick. How can I condense it? OK, I was tattooing this guy, can't remember his name. Anyhow, he was working with Alice Cooper and Dali on something. A long time ago. '78, I think. So this guy tells Dali about me. He was photographing and making a hologram, you know, making a 3-D Alice Cooper — Dali was. Somehow this guy I tattooed gets in the middle of it, and the next thing I know Dali's calling me up and he wants to meet. I learned a lot from him.

ARTSYNC: *It turned into a friendship?*

SPIDER WEBB: Yes. It's all written here in one of my books.

ARTSYNC: *That's pretty amazing.*

SPIDER WEBB: Yeah, what's even more amazing is years later I met Giger, and he gave me one of his books, and the introduction was by Dali. So I ask him about it and he says Dali was like a god to him. So I think: small world we're all running in the same circles.

ARTSYNC: *What inspired the chess set?*

SPIDER WEBB: The guy who did my website. He's a chess guy. I was in his office and he had all these chess boards and so we were playing, you know, chess, and I said, I've always wanted to make a chess set, and then I thought what am I taking about, "always wanted to?" So I went home and made one. It took ten years. I took all the mistakes I made learning how to make tattoo machines and turned them into a chess set. Instead of throwing away all those mistakes, I recycled them. If it was available, I used it. I thought, "this piece here, the tube looks like a bishop," and then I looked at the shape of this tattoo frame I made a hundred of (big mistake making that many), and I said oh, it looks like a little horsy so there's my knights. And of course the king and queen are tattoo machines.

ARTSYNC: *They work?*

SPIDER WEBB: Yes they work. In a real good chess set, the pawns are numbered, you know, they're marked. You don't just throw them down. The king's pawn is always identified; at least that's how the master chess makers do it. So that's how I did it. And each time you play there's a different board.

ARTSYNC: *I like that.*

SPIDER WEBB: Oh yeah, when Annie Sprinkle and I played at the Museum of Sex, we used the pink board.

ARTSYNC: *It doesn't just stop there. You have a whole room designed especially for this chess set — right?*

SPIDER WEBB: Right, I have the chandelier for lighting, the rug, the couch, the two paintings of the eagles (one light, and the other dark), the table, and the two people. I don't have the timer or the comfortable chairs for the players.

ARTSYNC: *But you're working on adding those pieces?*

SPIDER WEBB: Yeah. It will come to me. All of a sudden I'll just build the chairs. When I have that Zen moment, that's when I'll do it. I hope next year, it will all be done. You can just sit down in my living room and play a game of chess.

ARTSYNC: *Will the museum be open to the public?*

SPIDER WEBB: It will be open by appointment. I'm not trying to take money from people. I'll just share it.

ARTSYNC: *I think we are done.*



PHOENIX MIXED MEDIA 11"X14"

SPIDER WEBB: Oh good, lets go have some real fun. Hey Aaron, (my son) know anything about graffiti?

AARON: *Um, not really. Do I Mom?*

ARTSYNC: *You've used spray cans before.*

SPIDER WEBB: Well, you're about to get your first lesson kid. I've got the perfect door, right over here.

ARTSYNC: *Oh boy...*



INSTALLATION VIEW AMERICAN TATTOO MUSEUM
3 PANELS 48"X 60" / 60" X 48" / 48" X 60" ACRYLIC ON CANVAS





Eye of the Phoenix Mixed Media 15 1/4" x 15 1/4"



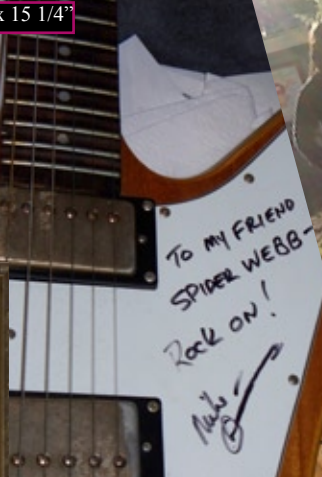
Aaron and Spider Webb



Spider Webb's famous dart board



Eagle painted for famous chess set



To my friend SPIDER WEBB - Rock on! Mike

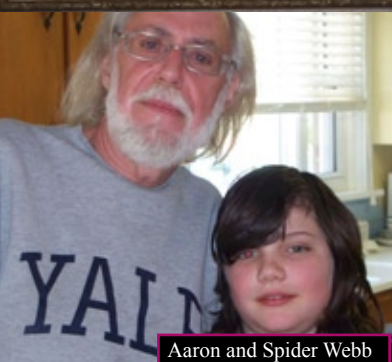


Aaron and Spider Webb

Apprentice, Cassie and Bugs, Spider Webb's bunny



Tattoo machine casings



Aaron and Spider Webb



Sharon, Spider Webb's beautiful wife



Christine and Spider Webb



Aaron with Elmo the voodoo doll in Spider Webb's museum



Spider Webb's apprentice, Drew



Tattoo machine casings

SPIDER WEBB



Quentin Crisp and Spider Webb



Spider Webb - skateboard design



Spider Webb's apprentice, Tatis



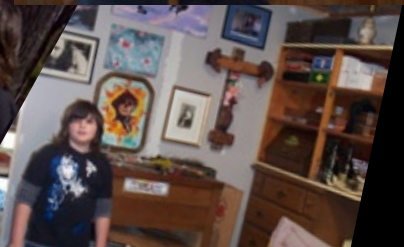
Apprentice Megan and Angel, Spider Webb's dog



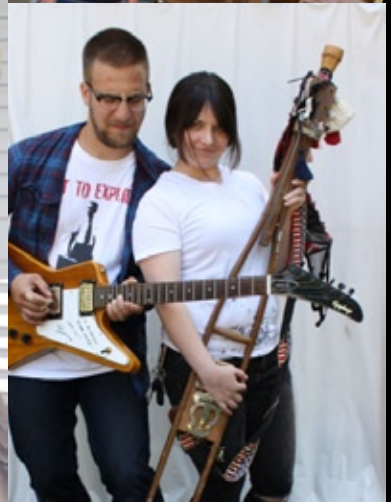
Eagle painted for famous chess set



Spider Webb performing vampire tattoo



Chicago Chris, one of Spider Webb's best friends



SPIDERWEBBUSA.COM

LES BARANY'S



THE DARK ART OF AUTOMOBILES

BY KRISTA ACHESON

Les Barany's out-of-the-box examination of what can be called the 20th Century's first personal transportation device, *Carnivora The Dark Art of Automobiles*, is nothing less than a lyric poem to the automobile.

The idea for the book originated with a long-standing invitation to Barany from Detroit's ©Pop Gallery to curate an exhibition on a theme of his choice. "When I suggested putting together a car show, I was gently reminded that, over the years, Detroit has seen more than its share of car art. I viewed that as a challenge and promised that I would deliver a car show the likes of which Detroit has never seen before. What was to be a show catalog quickly morphed into a book when a publisher friend of mine, Chris Xavier, took a look at what I was doing."

The book boasts a wide variety of carefully assembled international

artists, both veteran and emerging, undeniably as influential to the "art noir" scene as the automobile was to shaping our world.

"Once I came up with a name for the exhibition, *Carnivora*, the project set its own course. As evidenced by the subtitle of the book, it took me down a less traveled road."

That it did. Turning the pages of the book, you are presented with sculptures, paintings, and drawings in a wide range of medias and materials, and texts in a variety of writing styles which, when taken

all together, illuminate the inherent sensuality, adventure, humor, and destructive capabilities embodied in one of man's most celebrated and, alternately, taken for granted, creations, the automobile.

We are able to see representations that range from utilitarian to an object of mad obsession. Sensual to powerful, classic icon to rusty deathtrap, *Carnivora* sets the stage for over 90 artists and 20 authors to express their take on our most cherished form of transportation, all



ELI LIVINGSTON

FOSSIL FUEL
CASTED RESIN 29" x 9 x 5"

thoughtfully compiled and brought to you by a man who has never even driven a car. Ever.

I was charmed when I first learned of this curious detail in the postscript to the book, an ambush-like interview with Barany, of all places, you guessed it, in a car. I find that liberating, since I personally feel as though most of my life is spent tethered to my vehicle. I can't imagine a day without hours of commuting, errand running, cursing at inattentive drivers, and wondering why in the world signal lights are still being placed on vehicles when their use seems to have fallen out of popularity long ago.

Yet the man behind a travelling exhibition dedicated to cars, and who has provided us with this fascinating book that takes a fresh look at the same theme, has experienced none of the frustrations that most of us endure day-to-day just trying to get from point A to point B.

Perhaps his inspiration had to do with our mass obsession and dependence on an invention he's been able to function without so successfully. Granted, it must seem quizzical to someone so removed from the experience of driving. "That's true to a large degree," says Barany, "but if you think about it, the automobile impacts, if you'll excuse the expression, everyone's life, one way or another. And it is precisely for that reason, because of its universality, I found it a perfect theme for an offbeat examination."

By utilizing a familiar theme, Barany has succeeded in presenting, to a wider assortment of people, an even wider array of artists and writers within these pages.

What other subject matter, I ask, can unite within the covers of the same book artists as different as Christopher Crowder, H.R. Giger, Patrick Byers, Chet Zar, Keith



EDUARD ANIKONOV

MECHANISM 1
OIL 1,5 x 1,4M



VIKTOR KOEN

CARNIVOR NO. 2
MIXED MEDIA 42" x 42"

ABSOLUTELY FIREPROOF

ADDRESS ALL BUSINESS COMMUNICATIONS TO HOTEL TULLER.



COR. PARK, ADAMS AND BAGLEY AVES.

HOTEL TULLER

European Plan

800 ROOMS - 800 BATHS

WARD B. JAMES
MANAGER

DETROIT MICH.



*1926 Buick R.V.
J.D. Aquino*



JOHN U. ABRAHAMSON

FUNERAL CARRIAGE
OIL 30" X 22"

LESLIE BARANY'S CARNIVORA: THE DARK ART OF AUTOMOBILES

Weesner, John U. Abrahamson, Nick Weber, JL Robbins, Viktor Koen, Fred Engelbert Knecht, Jason D'Aquino, D. Hwang, Greg Brotherton and Zdzislaw Beksinski, or writers such as Harlan Ellison, Norman Spinrad, William F. Nolan, William Levy, Jennifer Blowdryer and Heathcote Williams?

Regardless, the book has struck a nice balance that should delight the art connoisseur as much as the car enthusiast.

The word Carnivora means: something adapted by its structure to feed upon flesh, and many artists seem to have woven that concept flawlessly through their pieces, both literally and figuratively.

One of the things that I found most interesting about this book was the last 14 pages, the contributor biographies section, with information on each showcased artist and author, as well as links to their own websites. Aside from being an interesting read it's an excellent resource for art professionals, as well as a great way to extend the Carnivora ride for readers left stoked to cruise along a little further by surfing the Internet.

Whether you are more drawn to imagery, literature, or hotrods, you are bound to appreciate what Carnivora has to offer. Pick up a copy and enjoy an art expert's perspective on cars. (Even if most of his experience with them comes from the backseat!)

To buy this book online, please visit :

SCAPEGOATPUBLISHING.COM

176 pags. 8.5" x 11"

\$29.95

ISBN13 978-0-9795132-1-3



ZDZISLAW BEKSINSKI

UNTITLED
OIL 40.16" x 38.6"



ROBERT CRUMB

SILVER STREAK (FROM PEORIA SERIES)
PEN AND INK 17.5" x 14.25"

Check out Les's world at: BARANYARTISTS.COM



JACEK YERKA

STONE AND BRICK
ACRYLIC 21.4 X 24.1 CM



BIG BABY ABDUCTION
ACRYLIC 24" X 44"

MARK BRYAN



CARS
CHARCOAL 32" X 32"

PAUL RUMSEY



PATRICK BYERS

NEAR END
PHOTO MANIPULATION 20" X 30"



DENNIS LARKINS

WHY THEY CAN'T GO BACK
MIXED MEDIA 36" X 24"

LESLIE BARANY'S CARNIVORA: THE DARK ART OF AUTOMOBILES

SCAPEGOATPUBLISHING.COM

SHAUN O'ROURKE

The Art Of Determination

interview by Christine Clemmons

Shaun O'Rourke is an independent filmmaker, actor, and producer. When it comes to film, there's not much you can surprise this guy with. He's worn all the hats and prides himself on knowing every angle, on and off set. He's likable, passionate, and knows how to get things done. The title of this piece is *The Art Of Determination*, but in reality, it's WAY more than that. This is a guy who made a plan, and stuck by it even when the obstacles became bigger than the end result. Knowing he'd get nothing in return, he pushed forward, and did so with a smile!

ARTSYNC: *What influenced you to take a walk in the direction of film?*

O'ROURKE: I was always an entertainer as a child, but the film that started me on this crazy roller coaster ride in the film industry was Steven Spielberg's 1975 blockbuster *JAWS*.

ARTSYNC: *You're an actor and producer — how many hats do you wear?*

O'ROURKE: Too many if you ask me. I am first and foremost an actor. That's all I want to do with my life. Unfortunately, NC is not the place to do it. There is really only one bridge in town when it comes to casting major motion pictures and television. If you're not on the short list of twenty or so actors they use all the time, then you average about five auditions a year. The only way for me to get noticed was to create my own projects. Some I have lead roles in, and others I take just a line here or there. The crazy part is, I have turned out to be a pretty solid producer. So now people come to me to produce their projects, and not to read for them. It's been a double-edged sword.

ARTSYNC: *Why Wilmington? What made you come to NC vs. NYC or L. A.?*

O'ROURKE: I grew up on the other side of the bridge from NYC. I hate the cold, so NY is out of the question



Shaun O'Rourke

for me, unless I am working up there on a film. I lived for a short time in L. A. but didn't enjoy it. It seemed like most of the people there wanted to be a celebrity, walk red carpets, and sometimes do a movie to stay in the limelight. I went out there aggressively looking to work. The lifestyle just turned me off. Don't get me wrong, there are lots of great people there, and I made many friends in L. A. Just not the place I want to live. Wilmington is laid back. I know most of the crew members. In my eyes, this town has it all.

ARTSYNC: *It certainly does. Tell us about some of the sets you've worked on.*

O'ROURKE: I have worked on many productions from independent to the big boys. I have worked as office staff, and in the locations department on many television shows and feature films. Those include the Warner Bros. film *Nights in Rodanthe*, HBO's *Eastbound and Down*, *The Crazies*, *The Last Song*, *One Tree Hill*, and HBO's *Little Britain USA*, to name just a few. It's the independents that really kick ass down in the trenches. I work on indie films that have a total budget of what most of the big guys use as their craft service budget.

ARTSYNC: *If film weren't your first love what would you be doing?*

O'ROURKE: I can't see myself doing anything else but filmmaking. If I had to be content with another life, I would have to say exploring the ocean, diving with Great White Sharks, but that would lead back to the film industry with NatGeo and Discovery — damn, I can't get away from it!

ARTSYNC: *Where did **Butchered** (the idea) come from? When was it born?*

O'ROURKE: The idea was all mine. We were looking to do a classic slasher film like *Friday the 13th*. I figured why not use the ocean and an island instead of the woods. I named all the characters, and **Charles Stewart Jr.** and I knocked out a treatment. It was then turned over to my business partner **Sheila Brothers** and her writing partner **Roxanne Marchand** to bring the film to life.

They delivered a solid script. **Charles Stewart Jr.** was the original director of **Butchered**. Principle photography was in 2007. Sheila and I did all the re-shoots completing the film. You could say the film was born in 2007, and a deal was made in the summer of 2009 for a 2010 release.

ARTSYNC: *What horror films were out on the big screen when you started shooting?*

O'ROURKE: Robert Rodriguez and Quentin Tarantino's Grindhouse films were in theatres at the time. I loved what they did — making those films look retro. At one point in the post production process of **Butchered** we played around with the idea of doing it Grindhouse retro style. We did cut a Grindhouse trailer for **Butchered** that is still out there somewhere on the net. That was fun!

ARTSYNC: *Let's talk about budget? A movie like this*

must be expensive to make — right?

O'ROURKE: Robert Rodriguez did his first film *El Mariachi* for about 16,000 American dollars in Mexico, which is like shooting the film for \$200k in the US. It launched his career. Films like *Paranormal Activity* shot for \$11k. That wasn't very good in my eyes, but the marketing gamble paid off to the tune of \$107 million. We shot **Butchered** in 2007 with a principal budget of \$8k. All of the actors worked for deferred pay, and the crew was paid ultra-low rates. We spent an additional \$12k in post-production, making **Butchered's** total budget \$20k. You have to start somewhere, but if I could do it all over again, I would have certainly had a bigger budget. I think the bare-bones minimum to do an indie film is \$250k.

ARTSYNC: *How difficult was it to get everyone on board?*

O'ROURKE: The actors were easy. Like I said earlier, there aren't a lot of roles cast out of NC when the big shows come. Just day-player parts or what the industry calls "under fives," meaning fewer than five lines. So actors are always biting at the bit to get their hands on a solid role. The crew, what I like to call the "C" crew in town, are all great people, but because there is a pecking order or seniority when it comes to the union shows, they don't work as often. These are the guys trying to make it up the ranks that have the skill, but have to wait for people to retire or move away in order to get a shot on a big show as a boom operator, grip, and gaffer. DP, sound mixer, etc. These are the hard workers in the trenches fighting to make indie films.

*Still from the movie **Butchered**, actor: DJ Naylor*



SHAUN O'ROURKE: *The Art Of Determination*

ARTSYNC: *When you finished shooting, what came next? Tell us the process of completing **Butchered**.*

O'ROURKE: After the film was in the can everyone went their separate ways, jumping on other projects to stay alive, pay the bills, make the mortgage. It was such a grueling shoot, most people gave up on the project and it sat dormant on a hard drive for almost eight months before I could raise the funds to finish the film. We had several editors come and go. Spent a lot of money and due to editors having different work flows, I didn't think the film would ever get done. I paid one editor 1200 bucks to finish the edit. He moved away to L. A. and media-managed the film on his Mac, leaving offline media throughout the project file on my hard drive. Leaving me to spend another 1400 bucks to have someone else start over from scratch. I was always looking for more money.

ARTSYNC: *Sounds stressful.*

O'ROURKE: Yeah! You have to start with a clear vision and the right person at the helm. Unfortunately, those key elements weren't in place from the beginning. Even before post production, during principle photography, the film had its ups and downs. The film is a lot like the Frankenstein Monster with all its parts sewn together, a lesson I have painfully learned. We had lots of re-shoots, and I owe my life to

Joe Stauffer, Eli-Wallace Johansson, Nino Nikovic, Ashton Blessing, and Tommy Brothers for completing the film on all levels. It seemed like a money pit, but I never gave up. **Butchered** taught me how NOT to make a film, and I am eternally grateful to have gone through the process. In the end, **Butchered** is a low budget horror film with all the moving parts like blood, killings, topless women, and a serial killer. What more could a fan of low budget horror films ask for?

ARTSYNC: *Maybe some popcorn. What goes into getting a film like this into Walmart and other vendors?*

O'ROURKE: The hardest part about making a film is getting it sold or released. This is where it pays to have friends. It is truly "who you know" when it comes to making things happen. My friend and fellow actor

Phillip "Troy" Linger was the guy who made the last part of the whole film process for me the easiest. Troy used to be the publisher and CEO of *Brentwood Magazine*, a high-end publication in L. A. He could see the determination and potential of the film, and offered his help. Troy came on as a producer and helped seal the deal with his contacts. **Anthem Pictures** picked up **Butchered** as a straight-to-DVD, as well as all other media. Meaning digital downloads on-demand, etc. Troy is a great guy I owe a lot to. We plan to work together on future projects.

ARTSYNC: *You've had some press on **Butchered***



Butchered Still: left: Melissa Lukon; center: Shaun O'Rourke; right: Corey Broadwater

already. Are you happy with the outcome?

O'ROURKE: I am truly happy with how the marketing has been going. Anyone knows that in Wilmington it's great to have Sheila Brothers involved. She has been my business partner in **Eleven Bravo Productions** for over three years now. **Anthem** has been doing their part with **Butchered**, now available in some of the major retail outlets, like Netflix and Blockbuster Online. You can also buy the film direct from **Anthemdvd.com**. The film will do well.

ARTSYNC: *This is a tough business. What keeps you in check, on point?*

O'ROURKE: I have a love-hate relationship with the business. I wake up some days ready to take on the world. Other days I want to quit. If I didn't have my family, friends, and my dog for support, I would have given up years ago. I love acting and making films.

SHAUN O'ROURKE: ACTOR

It's in my blood. Some people come into this world to be a doctor, teacher, etc. I was born to be in show business.

ARTSYNC: *What projects are you working on now? Anything we can look forward to?*

O'ROURKE: We have a few projects we are working on right now. Trying to get a second season of *Port City PD* off the ground. The show has taken off, now airing on TV in the US, as well as overseas. There are other things in the works, but that's all top-secret right now. I'll keep you posted. The future looks bright!

ARTSYNC: *Well Shaun, it's been a pleasure. We support you one hundred percent!*

O'Rourke: Thank you!



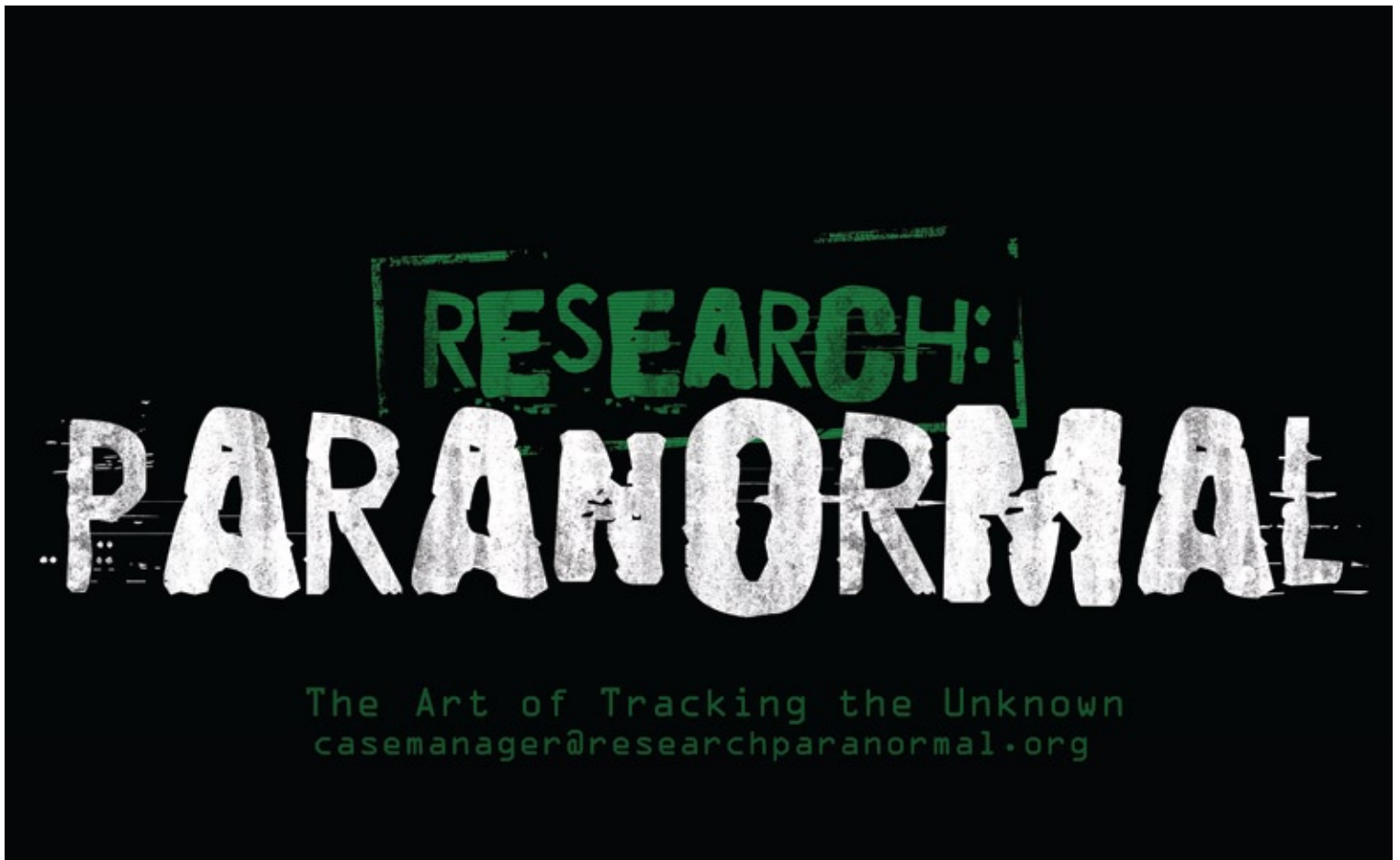
Butchered Still: Nikki Beall

To keep up with Shaun and his future projects, visit his website at:

ELEVENBRAVOPRODUCTIONS.net

If you're interested in purchasing a copy of the slasher *Butchered*, please go to ANTHEMDVD.com

Butchered is also available through Netflix at: NETFLIX.com, and Blockbuster at: BLOCKBUSTER.com



ARTIST PROFILE: Angela Nesbit



Jeff Cravotta

Greensboro native Angela Nesbit never set out to make a career as a professional artist. She was a CPA, then a mom. Painting was a hobby, a creative outlet, the fun challenge of learning “something new and different from the business world”, she recalls. She never imagined she’d soon sell hundreds of paintings a year and be teaching other artists.

But her pursuit of painting was more than casual, studying up to 18 hours a week with renowned art instructor Andy Braitman, and it wasn’t long before he began suggesting Nesbit pursue representation. “I truly thought he was nuts. I really didn’t believe anyone would be interested in buying my work, and I found that world to be intimidating,” Nesbit says.

Ten years later, Nesbit is represented by seven galleries throughout the Southeast. She has developed a signature style that has attracted a following of collectors to her endearing, action-packed portraits of children at play and lively still life paintings. Now leading sold-out workshops for students who wish to learn her techniques, she is no longer intimidated, and has firmly placed herself within NC’s art scene.

Nesbit spends up to six hours a day working from her sunny, loft-style studio in Charlotte’s Historic South End district. While she produced several hundred paintings a year when the economy was strong, she currently paints at least 10-15 paintings each month, taking the opportunity to slow down, work on her craft, and continue her weekly

study with Braitman. In 2009, her work was commissioned for the Charlotte Symphony’s prestigious Sprit of the Symphony award.

“Know what you love and paint it,” Nesbit says, has been the guiding principle that brings her to the easel each day, and her desire to capture the zeal of children in motion has been a motivator from the beginning. Her attempts to recreate the graceful, yet frenetic, movements of her spirited daughter on canvas led her to develop her signature style. “I would come to the studio with piles of photos of her in motion, and experiment with chaotic layers of paint and use of the palette knife, loosening up till my natural style emerged. Somehow the two just went together and produced this emotional energy.”



Runaway Bride, 30" x 40"



Boys Building, 24" x 24"

It is that emotional energy that has struck a chord with viewers. More mothers than she can count have approached Nesbit, some in tears, to remark upon the likeness of her images to their own children. Collector Elizabeth Brown, of Charlotte, recalls her and her husband's first encounter with Nesbit's work: "We saw the painting on vacation at Figure Eight Island and were stunned at how much the painting reminded us of our two boys, even down to how they both held their sand pails. The colors were vibrant and rich with happiness and optimism."

"We like to call Angela's figurative work 'memory portraits', because they might remind you of a fond memory of your own children or as a child yourself. Running, twirling, playing and just being a free spirit," says Kathy O'Brien, Gallery Manager at Tyler White Gallery in Greensboro.

Having spent summers at the beach all her life, scenes of the coast are prominent in her work, and her impressionistic paintings of children in the sand and surf have been her most popular paintings. "I just love to sit on the beach and observe the light and atmosphere, photographing children running and splashing. Having these images to savor in the winter gets me through until the sun shines again," Nesbit says.

Just as her emergence as a professional artist surprised her, so has her new role as instructor. In 2006, she was scheduled to do a casual demonstration at her Atlanta gallery, Huff Harrington, but she arrived to find 30 women, an entire art school along with their instructor, assembled with notebooks in hand. "I truly flew by the seat of my pants and dove into a three hour lecture," Nesbit recalls. "Thanks to Andy Braitman, all of his lessons ran like a tape recorder in my head and I just spit them out while I painted." To her surprise, the impromptu lecture went well and afterward the owner of the art school, Donna Thomas, invited her to teach a workshop. "And so my teaching career started," Nesbit says.

Since then she has taught multiple workshops to groups of 10-18 students in Atlanta, Greensboro and Raleigh and recently hosted her first session in her Charlotte studio to a sold-out crowd. Her Charlotte students demanded a second session and the day she scheduled that workshop for May 2010, it was almost full. In Atlanta this April, she judged an exhibition of palette knife painting, a technique that has been the focus of many of her workshops.

"I love teaching," Nesbit says. "It is so fulfilling to share and connect with other artists, and I always finish a workshop recharged." Students appreciate her easy-going, supportive manner and her ability to effectively relay concepts and techniques to both the beginners and the experienced artists in

“Angela has constant forays into the unknown with palette, tools, scale and application. I have never seen anyone work as diligently as Angela has to grow, develop, and learn. She is immensely talented as an artist and as an instructor.”

ANDY BRAITMAN
Charlotte Artist and Instructor



Rose Garden Reds, 24" x 24"

the class. “I have worked with three experienced teachers during my two years painting, but have certainly learned the most from Angela Nesbit. She is most professional and her style puts one at ease to accomplish personal goals during the allotted time,” shared John Redhead, who has participated in two Greensboro workshops.

Nesbit has seen a steady demand for her non-traditional portraits of children and families and accepts a few commissions each month as an enjoyable break in the business of producing paintings for shows and galleries. “Painting is such a solitary activity, that it is a lot of fun to get to know a family and create a work of art that has great meaning to them,” Nesbit says.

Nesbit’s most recent works experiment with interesting new textures and include a series of paintings featuring young women. These, and other new works, will be exhibited at Charlotte’s Shain Gallery, 2823 Selwyn Avenue, (www.shaingallery.com) from May 14 through the end of June. Preview the show at www.angelanesbit.com.



Standing Watch Study, 24" x 24"



Angela Nesbit teaching a still life workshop in her Charlotte studio, February 2010

Jeff Cravotta

Christine Dryden is a freelance graphic designer and marketing consultant to artists, galleries and other small businesses. She works from her home studio in Charlotte, which is also headquarters for her young family of six and the renovation company she operates with her husband. www.stirstudios.net.



Nesbit in her studio with her children, Christopher (6) and Elizabeth Rose (8) *Jeff Cravotta*



Heather Fink

PHOTOGRAPHER: **JEFF CRAVOTTA**

Jeff Cravotta is a Charlotte based commercial and editorial photographer who best likes to shoot people.

He was born in Brooklyn, NY, and relocated to Charlotte in 1980. Jeff's photographic niches include dance, healthcare, yoga, gardens, travel, environmental issues as well as a deep interest in the workings of the food chain.

Jeff's clients include Time Warner, The Girl Scouts, Condé Nast, Town & Country Magazine, The New York Times Magazine, Self Magazine, YMCA, North Carolina Dance Theatre, Presbyterian Healthcare, National Multiple Sclerosis Society, A&E Television Network, National Geographic Channel, and more.

When not working, Jeff enjoys astronomy, yoga, movies, reading, riding bicycles, feeding birds, growing tomatoes and immersing himself in foreign cultures. Recent trips include: Japan, Berlin, Ukraine, Paris, Kazakhstan and several trips to Spain. www.jeffcravotta.com

ARTIST HAVEN: DILWORTH ARTISAN STATION



Christine Dryden

In the shadow of its growing skyline, Charlotte's Historic South End district was transformed in the 1990's from an aging industrial area to a bustling mixed-use neighborhood with a vibrant arts community.

On East Kingston Avenue, just off South End's main drag and adjacent to Charlotte's new light rail line, the Dilworth Artisan Station building quietly buzzes with artists and designers at work.

The three story building, with its exposed brick walls, huge windows and creaky wood floors, is home to the studios of featured artist **Angela Nesbit**, photographer **Jeff Cravotta**, and some of Charlotte's most notable artists, interior designers, two art galleries, and an architectural antiques dealer.

Residents include:

- » Campagnia Fine Mouldings, framing
- » Casa Bella Finishes, faux finishing
- » Ann Conrad, artist
- » Jeff Cravotta, photography (jeffcravotta.com)
- » Crossland Studios, antiques
- » Miriam Durkin, artist (miriamdurkin.com)
- » Pamela Freeman, artist
- » Lita Gatlin, artist (litagatlin.com)
- » Tony Griffin, artist (tonygriffinstudio.com)
- » Hacker Studio, gallery (hawkinsstreetgallery.com)
- » Caroline Hall, artist
- » Paul Hastings, artist (paulhastingsart.com)
- » K. Interiors, interior design (k-interiors.com)
- » Heidi Kirschner, artist (heidikirschner.com/)
- » Anne Neilson, artist (anneneilsonfineart.com)
- » Angela Nesbit, artist (angelanesbit.com)
- » Jim Shannonhouse, artist
- » Studio 21 Fine Art, gallery (studio21gallery.com)
- » John Seibels Walker, artist (johnseibelswalker.com)

See the building and tour the studios at one of their biannual open house events or visit during South End's monthly First Friday Gallery Crawls. Several newly-renovated studios are currently available.

Jordan Lake School of the Arts

A Different School of Thought

by Jeffrey M. Kellen

Some people see a niche to be filled and volunteer at their local retirement community. Others may choose to deliver meals to the needy. Some may even write a book.

Beth Kuklinski created a school.

When she enrolled her son, Jon, who was diagnosed with autism, in a public school, she quickly became frustrated at their efforts to educate. Their efforts to communicate with him, much less include him in their daily activities, was even less successful. Not wanting to see her son lost in the shuffle and lose out on years of wasted opportunity, Beth decided to take matters into her own hands.

Part of her inspiration came from her own lifestyle while growing up.

"I was raised with an inspiration for the arts and a strong liberal and fine arts background," Beth stated.

Using this as her springboard, the mother of two (Jon has a twin sister, Eliza, who is not autistic) relocated to NC after a five-year business stint in Marin County, CA. She said her focus was offering Jon an environment where the children being taught could remain together and still enjoy "the magic of childhood." She lived in Charleston and Wilmington before eventually falling in love with the Durham area.

Beth eventually went back to school to pursue her degree in education as a way of participating in and serving her community.

"I am really passionate about helping children succeed," she said.

Her brainchild, the Jordan Lake School of the Arts, which opened in 2009, is "dedicated to diversity and out-of-the-box students." This may include children with autism, other disabilities, or even the gifted. Beth said that these types of unique children in our society do not fit the molds typically laid out by public or even private schools. Since their learning styles are different, it only makes sense that they should be encouraged to learn with the methods that best fit them and are most successful.

"People with differences in any seeming 'disability' are still considered broken in society. I personally believe they have an abundance of what society is missing and desperately in need of," she said.



Music time at the
Jordan Lake School of the Arts.

This pioneer in education feels that living in a world inclined to destroy itself, it is our duty to work with this population that are the "gentle messengers" of this Earth, who teach us values and compassion towards one another. Beth says that if you open your eyes long enough, they will astound you with their capabilities.

One of the primary examples she uses to illustrate this point is with her own son.

"Jon had refused to use a pencil after forceful 'interventions' by occupational therapists. In a few short months, he is now cartooning and writing short stories through art," she said of his success.

She went on to say that instead of changing the children, it is more important to change how educators view and teach their students.

The mother of two said that her battles with public and private schools often yielded negligible results. Although allowed to attend some of these schools, the very definition of inclusion often meant nothing more than simply existing within the confines of a classroom, or wandering the perimeter of a classroom.

"Following the child doesn't work when the child has social anxiety and sensory issues," she said. "So the niche needed to be filled."

When she was forming her school, Beth found she wasn't alone in her thinking. She assembled a coterie of other teachers who also felt the desire to make real

connections and the freedom to teach children more than just “rote material.” The main goal was to have the students experience sharing bonds and create real relationships. Without the presence of social-based anxieties, typical acting-out behaviors would be curbed sharply.

Beth chose her location in NC (the school is in Apex, very close to Raleigh) because of its scenic nature, and the opportunity for the students to take a one-hour hike each day through the woods. Besides hiking, the potential is there every morning to do just about anything from taking a walk on a fishing pier, to rescuing a heron, to cloud-watching.

After the students return from their daily outing, the academic portion begins in earnest within a multicultural frame. After lunch, the children then experience a variety of activities, from yoga to art and music. The afternoon arts give the students a chance to do hands-on applications that enhances the learning of what was studied that morning. Physical, social, and cognitive skills are augmented during this time. Beth also employs a method she created, called Sensei Through the Arts, which is an approach that she is going to market through a series of small art-based schools. The basic idea is to



The students at express themselves with their minds, language messy hands!!

use interactive approaches to learning other than simple text-based lessons. For example, reading can be taught through the use of song lyrics, a geography lesson may incorporate the students designing their own map, and a lesson on a different country’s culture could involve the use of theatrical skit. The school even develops their own

Another example of why this is called the Jordan Lake School of the “ARTS.”
The teachers seem to be having fun too!



A Different School of Thought

manipulatives for their math lessons.

Currently, there are eight slots available in Beth's school, which is in operation year round, except for two-week breaks between the seasons. She says she will probably open several small schools in lieu of operating one larger one.

In addition to her fulltime staff, Beth also utilizes the efforts of Daniel "D.J." Svoboda in the role of providing a mentorship to various students at her school. Svoboda, a twenty-seven-year old resident with autism, is a Raleigh native who caught the eye of Kuklinski after she became fascinated with his line of artwork called Imagifriends.

Svoboda's Imagifriends can only be described as wildly fantastic and colorful creatures that Dr. Seuss himself would pay homage to, were he alive today. These chimerical critters are formed in a mosaic-like fashion that is truly a treat for the eye, especially for the children for whom they are created. Svoboda and his mother, Cindi, have created a menagerie of products out of his Imagifriends, taking the incarnation of everything from coloring books to key chains.

For example, take one of his creations called Baharalar (Svoboda names all of his work personally, along with creating a background story for each). At first glance, one sees a quadruped that could very easily be woven out of the annals of Greek mythology. With the body of a horse, a head that is one part goat, another part alien-inspired, and a tail that looks like a genetic amalgamation of a rattlesnake and a sheep, Baharalar also sports a quilted skin that is a myriad of rainbow colors sure to keep Crayola in business for quite some time.

Another work of Svoboda's, entitled Big Skies Friends, shows a slew of these animals (every one as different from the next as a Picasso differs from a Renoir) in skyscape reminiscent of Dalí at his best. A cursory glance will only reveal many different shapes that all seem to resemble one another. Svoboda's art requires a more thoughtful examination to discern the intricacies of the individual creation, as well as its matching background. One gets the idea that if a kaleidoscope were to be laid out on canvas, the results would favor Svoboda's artwork.



Baharalar by D.J. Svoboda

"I created these loving, caring friends who want to help all those with autism or disabilities," Svoboda said. "No matter who they are, they (the children) can do amazing things regardless if people say negative things about them."

Indeed, part of the inspiration for his Imagifriends came out of Svoboda's struggles as a child growing up with autism. Frequently teased at school, Svoboda sought comfort from his own family and learned how to turn a negative into a positive.

"My family taught me how to pay attention to the more positive things in life, and my Imagifriends are based on these challenges and hardships," he stated.

So far Svoboda has created nearly 3,500 drawings of his Imagifriends, and is creating one or two more every few weeks. He said that his output is a lot lower these days, as he is actively traveling on mission work and speaking engagements. His message is always about the power of positivism always being more powerful than the negative.

It is this same kind of philosophy that Beth hopes to utilize by having Svoboda appear at her school in a mentorship program. In addition to mentoring the students, encouraging them, and building their self-esteem, he will also help by donating some of his art to the school.



Friends Sky by D.J. Svoboda

To keep up with D.J. Svoboda, please visit his website!

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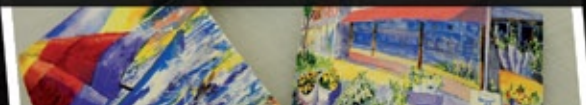


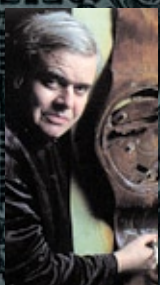
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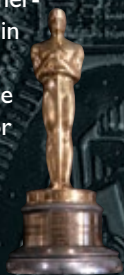
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Known throughout the world as the creator of the terrifying creatures and their other-worldly environment in the sci-fi film classic "ALIEN" (for which he received the Oscar for Best Achievement in Special Effects), H.R.



Giger is, at once, one of our great visionaries and an artist whose imagination co-exists with the reality of his time.

Often compared with Bosch and Dali, H.R. Giger's aesthetic universe far transcends cinematic dreams and science fiction. Painter, sculptor, designer, interior architect, the pandemonium of Giger's vision into all domains.

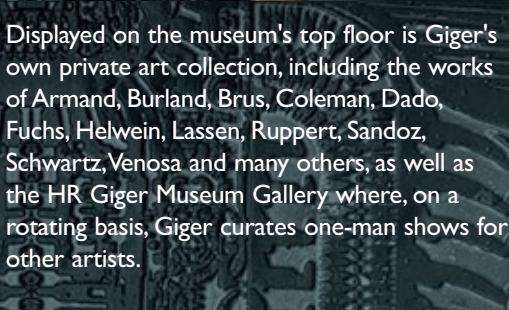
The HR Giger Museum in the medieval walled city of Gruyères, Switzerland, is the permanent home to many of the artist's most prominent works, including the largest collection of the artist's paintings, sculptures, furniture and film designs, dating from the early 1960's until the present day.

MUSEUM H.R. GIGER



Displayed on the museum's top floor is Giger's own private art collection, including the works of Armand, Burland, Brus, Coleman, Dado, Fuchs, Helwein, Lassen, Ruppert, Sandoz, Schwartz, Venosa and many others, as well as the HR Giger Museum Gallery where, on a rotating basis, Giger curates one-man shows for other artists.

The HR Giger Museum Bar, a permanent part of the museum complex, is open for business. Giger's designs for the bar emphasizes the pre-existing Gothic architecture of the 400 year old space. The giant skeletal arches covering the vaulted ceiling, together with the bar's fantastic stony furniture, evoke the building's original medieval character and give the space a church-like feeling.



Opening Hours
November – March
Tuesday – Friday 13:00 – 17:00
Saturday/Sunday 10:00 – 18:00
Monday Closed

SPIDER WEBB



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I did my first book in 1967, the book was called *Woodlawn Cemetery*. I chose this subject matter because I worked in Woodlawn Cemetery, digging graves, to work my way through college. And now, here it is 2010 and I'm still making books. I've always thought of books as big business cards. Now I'm doing a 20 volume set of business cards. Remember this children, "Big Bait for Big Fish." See you all in Hell.

Love and Kisses,
Spider Webb

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